

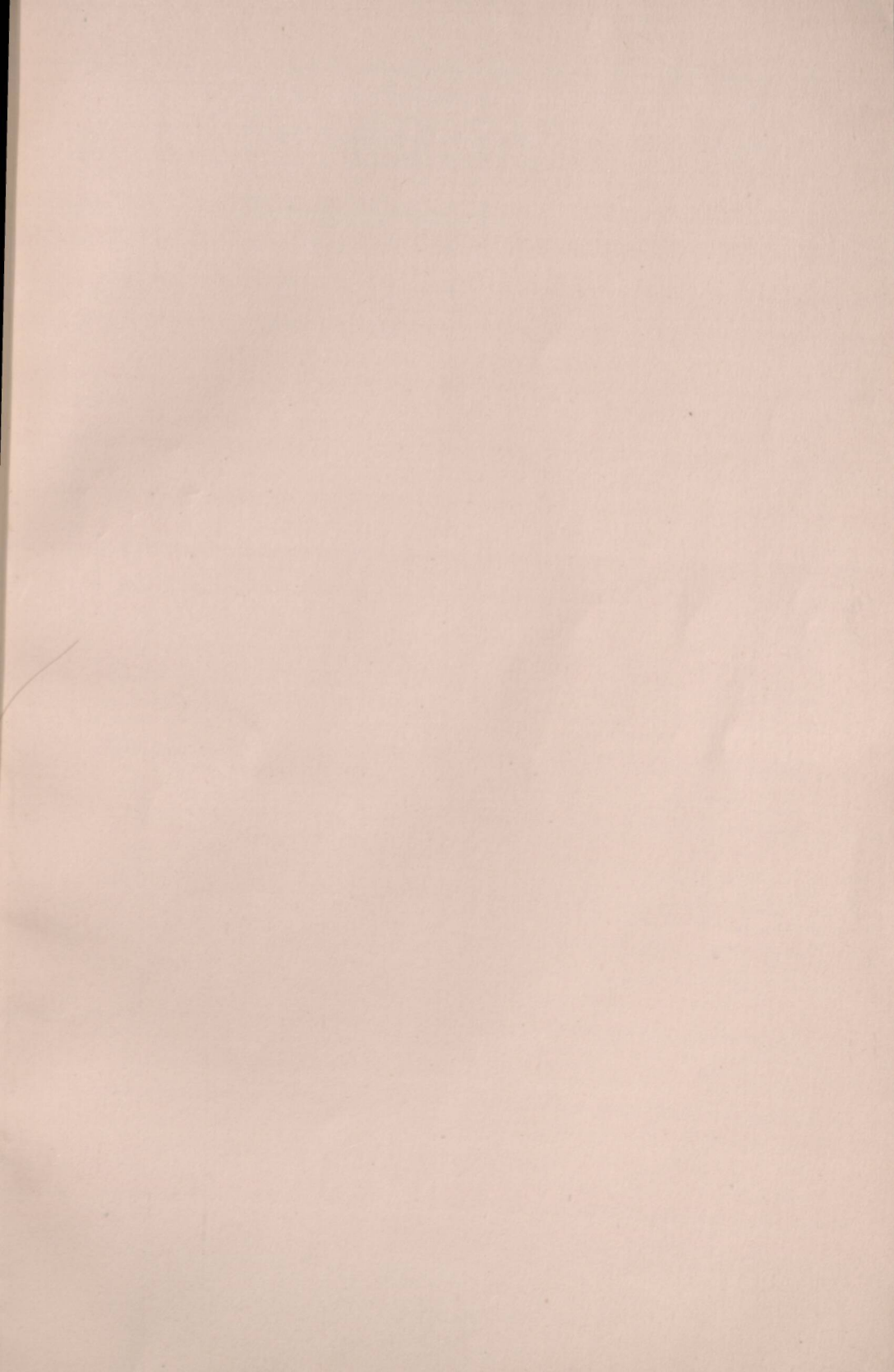
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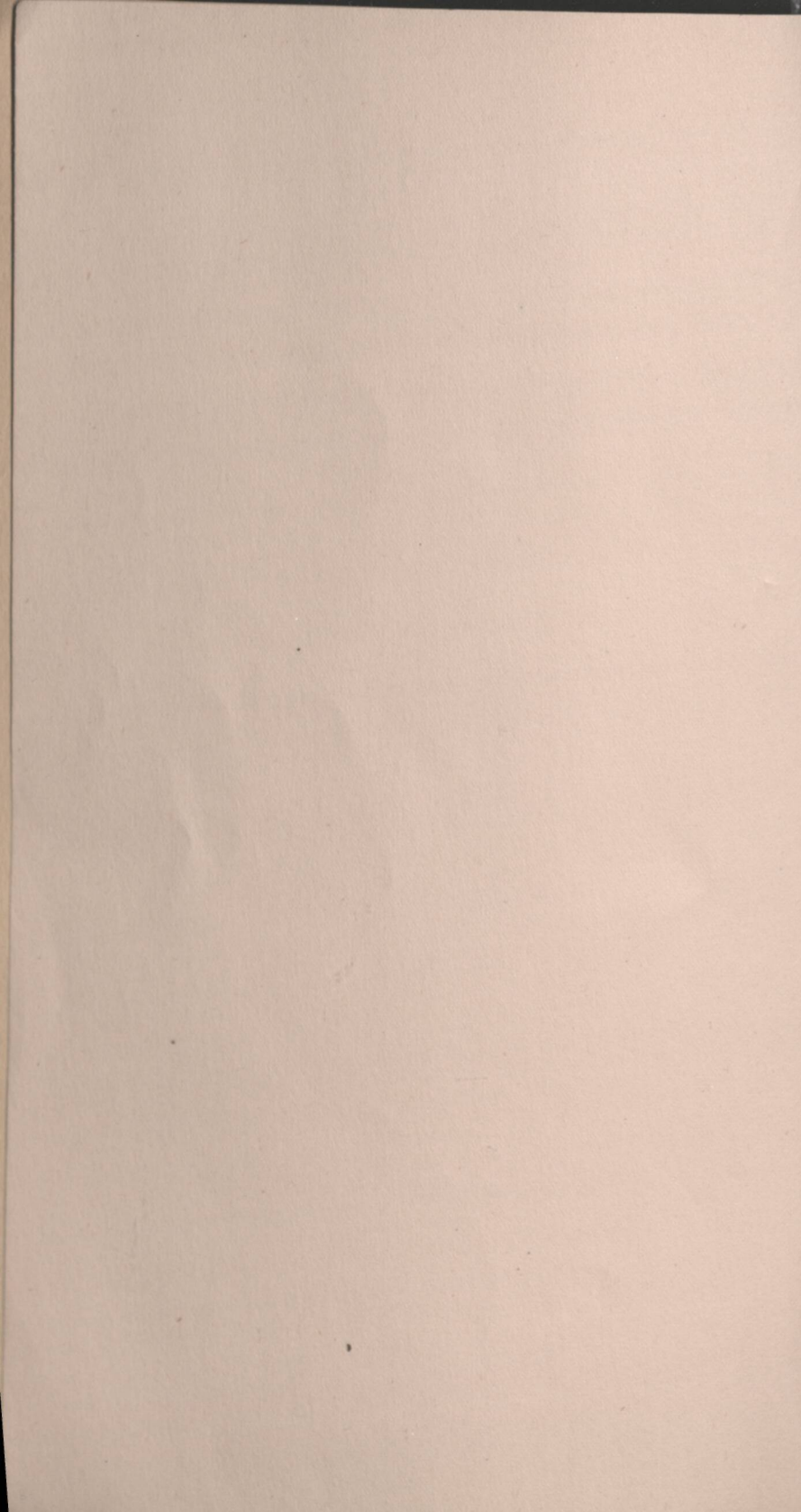
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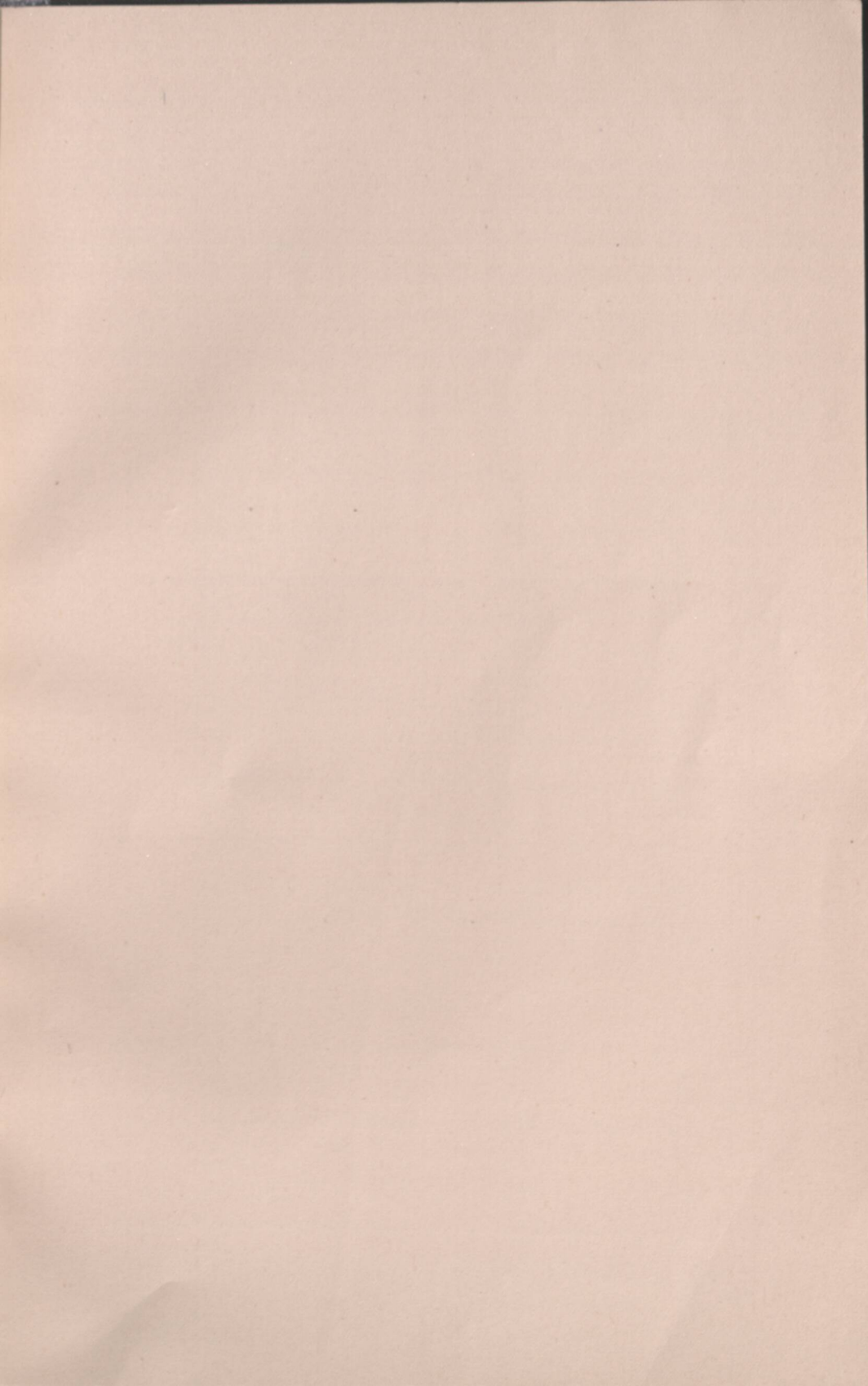
THE
JAMES HOWARD KEHLER
COLLECTION OF
JAPANESE COLOR PRINTS

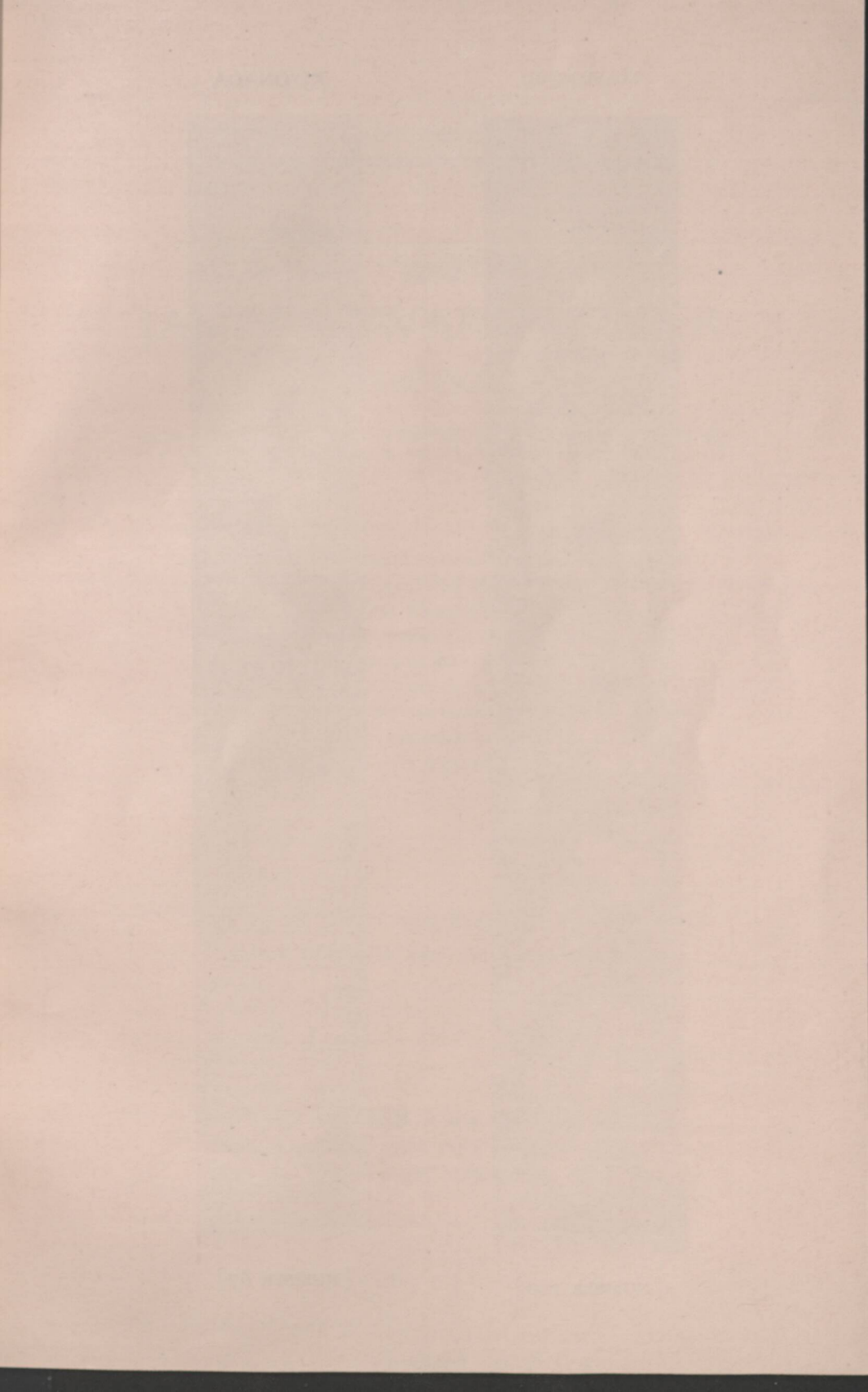
THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

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1918









MASUNOBU



[NUMBER 110]

KIYONAGA



[NUMBER 87]

SALE NUMBER 1353
ON PUBLIC EXHIBITION FROM APRIL 22ND

THE
JAMES HOWARD KEHLER
COLLECTION OF
JAPANESE COLOR PRINTS

CONTAINING MANY CHOICE EXAMPLES OF CELEBRATED
PRINTS AND SEVERAL RARITIES OF EXCEPTIONAL INTER-
EST: FINE IMPRESSIONS FROM HIROSHIGE'S "TOKAIDO,"
"HUNDRED VIEWS OF YEDO," AND OTHER SERIES; UN-
USUAL EXAMPLES OF UTAMARO AND HOKUSAI; PILLAR
PRINTS BY KIYONAGA, KORIUSAI, TOYOKUNI I, YEISHI;
SEVERAL SURIMONO BY SHUNMAN; THE FAMOUS GEISHA
TRIPTYCH AND MANY DECORATIVE PANELS BY YEIZAN
AND OTHERS.

TO BE SOLD THURSDAY EVENING
MAY SECOND, 1918, AT 8.15 O'CLOCK

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

CONDITIONS OF SALE

All bids to be PER LOT as numbered in the Catalogue.

The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

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BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for Fifty Cents for each Session of the Sale.

THE ANDERSON GALLERIES
INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

TELEPHONE, PLAZA 9356

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

FOREWORD

THE interest in Japanese Prints—those charming wood engravings in color, produced by the Ukiyoye Artists from the beginning of the 18th to the middle of the 19th Century—has during the last few years received a fresh impetus in America through the dispersal of many important collections. It is now as a matter of fact easier to acquire good examples of Japanese prints in New York than it would be in Tokio or Kyoto. The collection of Mr. James Howard Kehler, now being offered for sale, small as it is (it is not as comprehensive as some of the larger and better-known collections), gives another such opportunity that will be welcomed by all who are interested in this phase of Japanese Art. It contains many choice examples of celebrated prints and several rarities of exceptional interest.

Some of Hiroshige's most famous designs of the "Tokaido" and the "Hundred Views of Yedo" series are represented by fine impressions in flawless condition. The Utamaro and Hokusai prints will be found quite unusual. A large number of Pillar Prints are particularly noteworthy for their fine state of preservation. Since these long, narrow prints were used for decorating the inside posts of the house, they have as a rule suffered very much from exposure to light and smoke, and are rarely found in such good condition as, for instance, some of the prints of Koriūsai and the charming Masunobu in this collection. Kiyonaga, Yeishi and Toyokuni I. are each represented by admirable examples, while among the prints of the lesser artists impressions will be found which must be counted among the masterpieces of Ukiyoye, like Yeizan's Geisha Triptych and Shunman's four Surimono. A few prints of less interest to collectors will appeal to the amateur for their purely decorative quality.

In arranging and describing the prints I have followed the example set by Dr. Arnold Genthe in cataloguing his collection of Japanese prints (1917). His knowledge and advice have been the greatest help to me in the compilation of this catalogue.

As prints belonging to the same artist are grouped together, with the names arranged in alphabetical order, the locating of a print will be an easy matter. All prints are understood to bear the artist's signature unless otherwise indicated; it would prove too tedious in looking, for instance, through a

list of some seventy Hiroshige prints, to have to read with each description the words "Signed Hiroshige," when it is a well-known fact that the artist signed all his prints in the same manner. It seemed likewise superfluous to give the exact size of each print; the narrow long prints (about 5 by 28 inches) are designated as Pillar Prints, and the large panels (about 10 by 28 inches) by the Japanese term Kakemonoye (Hanging Pictures). It did seem advisable, however, to mention in each case the presence of "Gaufrage" (the "blind" impression made from a block used without pigment, producing an embossed effect on the paper), since it occurs as a rule only in the carefully made prints of original issues. Whenever necessary, the condition of a print has been noted. Otherwise the descriptions are kept as brief as possible, unless they contain information not readily accessible to the collector.

HANNAH COUNIHAN.

NEW YORK, APRIL, 1918.

LIST OF ARTISTS

[THE YEARS INDICATE THE PRINCIPAL PERIOD OF THE ARTIST'S
ACTIVITY]

		NOS.			NOS.
GAKUTEI	(1800-1830)	1-2	SHUNTEI	(1800-1820)	131
HIDEMARO	(1820-1830)	3	SHUNYEI	(1790-1810)	132
HIROSHIGE	(1820-1858)	4-74	SHUNZAN	(1780-1800)	133
HOKUBA	(1800-1830)	75	TOYOHARU	(1759-1800)	134-135
HOKUSAI	(1790-1849)	76-82	TOYOHIRO	(1759-1820)	136
KIYONAGA	(1777-1790)	83-87	TOYOKUNI I	(1790-1810)	137-143
KOITSU	(1830-1840)	88	TOYOKUNI II	(1830-1852)	144-153
KORIUSAI	(1770-1781)	89-100	TOYOMARU	(1745-1765)	154
KUNIMASA	(1830-1840)	101	TSUKIMARO	(1745-1765)	155
KUNISADA	(1810-1850)	102-108	UTAMARO	(1770-1800)	156-170
KUNIYOSHI	(1830-1850)	109	YEIRI	(1780-1790)	171
MASUNOBU	(1765-1780)	110	YEISEN	(1790-1840)	172-178
RYUSAI	(1830-1850)	111	YEISHI	(1780-1805)	179-181
SHINSAI	(1810-1840)	112-113	YEISHIN	(1780-1800)	182
SHUNCHO	(1775-1790)	114-116	YEISHO	(1790-1800)	183
SHUNKO	(1785-1795)	117-119	YEIZAN	(1800-1829)	184-210
SHUNMAN	(1785-1815)	120-124	YOSHIHARU	(1840-1850)	211
SHUNSEN	(1760-1780)	125-126	YOSHITORA	(1850-1855)	212
SHUNSHO	(1765-1780)	127-130			

THE
JAMES HOWARD KEHLER
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TO BE SOLD THURSDAY EVENING
MAY SECOND, 1918, AT 8.15 O'CLOCK

GAKUTEI

[1]

AN ILLUSTRATION FROM THE "FILIAL PIETY" SERIES (*Honcho Niju-shi-ko*). *Kibi-No-Ye-Hime* is standing with folded arms and flowing dress on a balcony, cherry trees (*Gaufrage*) in bloom all around her. SURIMONO.

[2]

A FESTIVAL AT MIYAJIMA *On a raft, consisting of, three boats lashed together, flowering trees and a crowd of people surround a shrine, on top of which is a Howo bird. The Temple of Itsukushima in the background. The dark blue sky is covered with fantastic clouds.*

HIDEMARO

[3]

YOUNG WOMAN, *seated, conversing with her maid.*

HIROSHIGE

[NUMBERS 4-74]

Tokaido 4-25, Small Tokaido 26-31, Upright Tokaido 32-44, Sixty Provinces 45-49, Hundred Views of Yedo 50-59, Thirty-six Views of Yedo 60-61, Toto Meisho 62-67, Eight Views of Sumida River 68, Thirty-six Views of Fuji 69, Kakemoneye 70-73, Triptych 74.

FROM THE TOKAIDO SERIES

Twenty-one prints from "The 53 Stations of the Tokaido" (Tokaido Goju-San Tsugi), the highway between Yedo and Kyoto. Some of the pictures of this Series are among the finest landscapes produced by the Ukiyoye School. Many editions of this Series were published, varying in design and quality of coloring considerably from the original issues.

[4]

THE NIHON BRIDGE AT YEDO *The first print of the Tokaido Series. The clouds in the morning sky are omitted in later editions. Two dogs on the right. A perfect impression of the first edition.*

[5]

THE FERRY AT KAWASAKI *A number of travellers are crossing in a boat. On the opposite bank are others waiting. Fuji on the right, only in outline; no key-block, as in later editions.*

[6]

MOONLIGHT AT NUMADZU *Travellers arriving at the town, one with a grotesque mask tied to his back. Very good impression.*

[7]

ROAD OF PINES NEAR YOSHIWARA *Travellers on the famous road leading to the village with Mt. Fuji in the distance, on the left. (Slightly stained.)*

[8]

EVENING SNOW AT KAMBARA *A winter view of the village, with peasants plodding through the snow. One carries an umbrella. Very fine impression of a beautiful print. Note the footprints in front of man on right, which occur only in the first edition. Beautifully graded sky, dark at the bottom. One of the best copies of this celebrated print ever shown.*

[ILLUSTRATED PLATE II]

[9]

THE SAME *Later impression. Mountains and houses in darker tones. In perfect condition.*

[10]

THE HORSE FAIR AT CHIRIYU *Horses tied to posts standing in the green fields, in the middle ground a pine tree.*

HIROSHIGE



[NUMBER 8]



[NUMBER 13]

A whale-back hill, appearing in other copies, is omitted. A carefully graded sky.

[11]

A WINDY DAY AT YOKKAICHI *In the foreground a traveller is running after his hat. This is the impression without gradation on the man's cloak at the right. One of the most celebrated prints of this series.*

[12]

TWO SHOPS AT NARUMI *displaying dyed cloth, manufactured in the neighboring village of Arimatsu. A clear impression.*

[13]

THE RAINSTORM AT SHONO *Shower on a mountain path, near the bamboo forest of Shono, with travellers and coolies caught in the wind-driven rain. A superb impression of the first edition, with lettering on the umbrella at the right. In flawless condition.*

[ILLUSTRATED PLATE II]

[14]

EARLY START FROM SEKI *Officials at the barrier examining travellers. Decorative hangings with large blue crests. It is before dawn and the sky is still dark.*

[15]

OX-CARTS AT OTSU *The roofs of the houses dark at the top. A carefully printed copy of the first edition. Slightly rubbed.*

[16]

THE SAME *A different impression without gradation on the roofs. Sky blue at the top. A clear impression in fresh colors.*

[17]

A WAYSIDE TEA HOUSE AT SAKANOSHITA *with travellers resting and admiring the superb view of the mountain called Fude-Sute-Mine, or Throwing-away-the-Brush Peak, as a celebrated artist, in despair, threw down his brush.*

[18]

THE MOUNTAIN PATH AT NISSAKA *Travellers on the steep mountain road near the village. The huge stone in the yellow roadway is called "Cry-in-the-Night" stone, and commemorates the murder of a woman. Perfect impression.*

[19]

THE SAME *Another impression, different in coloring. Mountain is reddish-brown at base and path printed in bluish-green. Slightly stained.*

[20]

BUDDHIST TEMPLE ISHIYAKUSHI *at the foot of the mountain near the village. The blue hill in the background is omitted in later editions.*

[21]

A WAYSIDE TEA-HOUSE AT MARIKO *with travellers resting. The season is early Spring, the sky a soft graded pink.*

[22]

FORDING THE RIVER AT ODAWARA *A Kago borne on the shoulders of coolies in mid-stream. The distant blue hills printed without key-block. Five figures on the shore.*

[23]

CROSSING THE OI RIVER *at Shimada, looking down the Oi River from the steep bank. Many travellers and coolies.*

[24]

TRAVELLERS AT AN INN *at Akasaka. At the right, Geisha girls at their toilet.*

[25]

THE LONG BRIDGE AT KYOTO, *over which many people are seen passing. From this bridge the travellers coming from the East obtained their first view of the Western Capital nestled at the foot of the mountain range. This is the last print of the Tokaido Series.*

FROM THE "SMALL TOKAIDO" SERIES

(YESAKI TOKAIDO). SMALL HORIZONTAL PRINTS (6½ x 8), ALL DONE IN A BROAD AND SIMPLIFIED MANNER.

[26]

SHONO *A traveller is being carried in a Kago by fast runners. Cloudy sky.*

[27]

ARAI *Several sail boats off the coast. The mountain is in dark grey.*

[28]

FORDING THE RIVER *near Odawara. Mountains in the background.*

[29]

FUKUROI *A large pine tree in the foreground. Travellers resting.*

[30]

HAMAMATSU *Above the town at the right is the castle.*

[31]

FUTAGAMA *A summer shower near the town of Futagama. Travellers overtaken by the sudden storm are seeking the shelter of a wayside tea-house.*

FROM THE "VIEWS OF THE SIXTY ODD PROVINCES"

(ROKUJU-YOSHU MEISHO-ZUKAI) VERTICAL FULL-SIZED PLATES.

[32]

APPROACH TO THE TOWN OF NARUMI *noted for the manufacture of cotton cloth. Long strips of variegated cloths hanging from poles at the left. Yellow sky. Perfect condition.*

[33]

THE BEACH AT HAMAMATSU, *famous for its gnarled pine trees. A nobleman and his attendants are admiring them.*

[34]

TRAVELLERS ON THE ROAD *between Kanaya and the River Oi. Fuji in the distance.*

[35]

SATA PASS *overlooking Suruga Bay. Mt. Fuji in the distance. Exceptionally good sky.*

[36]

APPROACH TO THE TOWN *Mt. Fuji looming up in the background. Willow trees.*

FROM THE "UPRIGHT TOKAIDO" SERIES

(GOJU-SAN-TSUGI MEISHI-ZUKAI). FULL-SIZED VERTICAL PRINTS.
GOOD IMPRESSIONS OF THIS SERIES ARE SCARCE.

[37]

ON THE ROAD TO AKASAKA *The crescent moon is seen through the trees. A man beating his servant.*

[38]

CROSSING THE RIVER NEAR FUJIYEDO *On the right two weeping willows. A print rarely offered.*

[39]

MT. FUJI FROM YEJIRI *Boats and tents in the foreground.*

[40]

THE MOUNTAIN PASS OF SHIRASAKU, *overlooking the ocean.*

[41]

CHERRY-BLOSSOM TIME AT ISHIYAKUSHI *Peasants working in the rice fields. The white blossoms done in gauffrage. A perfect print.*

[42]

THE MAPLE TREES OF MINAKUCHI *Travellers and wood-gatherers on the road skirting a mountain stream.*

[43]

THE PINES OF CHIRIYU *Travellers on the road. Softly graded sky.*

[44]

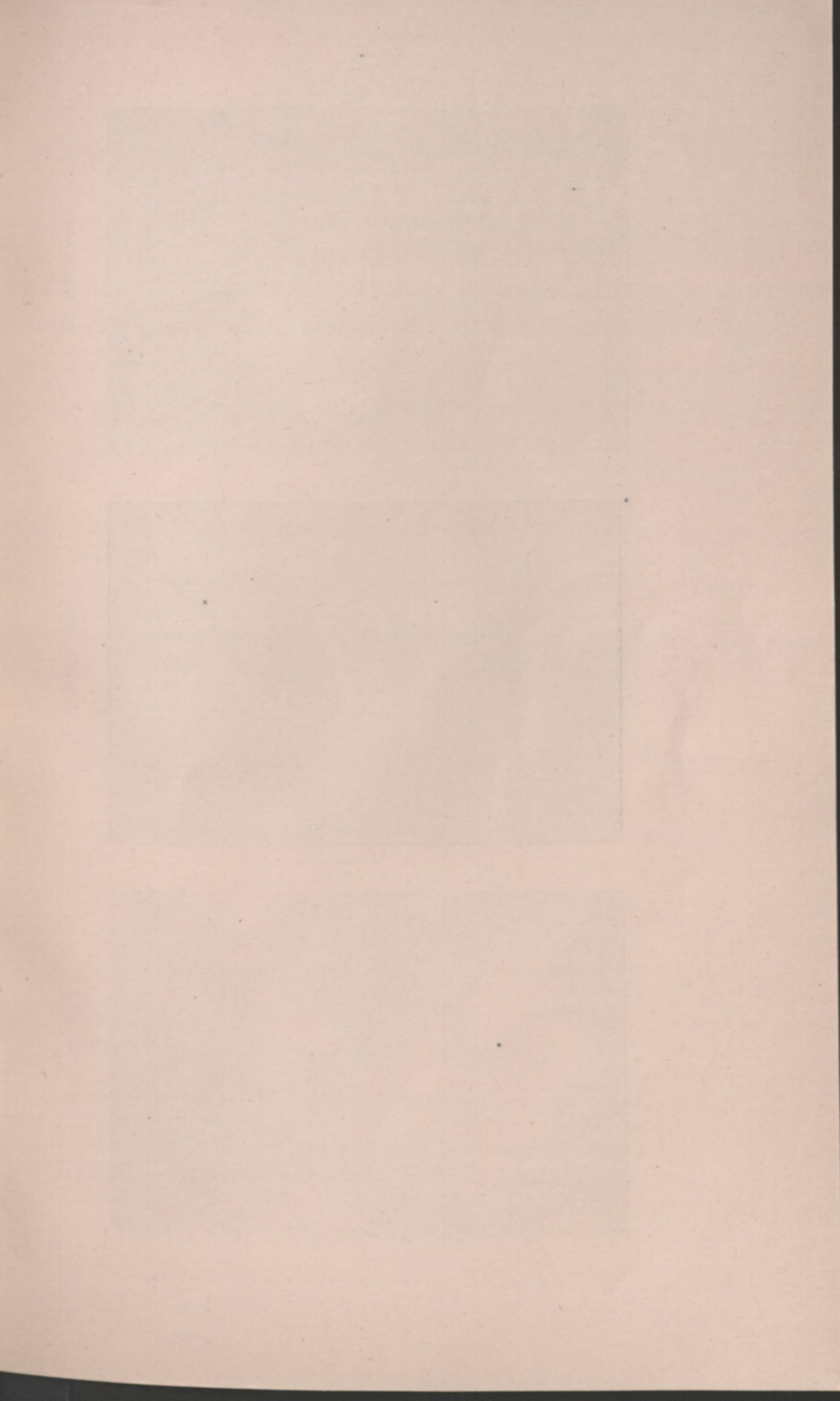
THE SANJO BRIDGE AT KYOTO *A pale rose colored cloud hangs over the bridge.*

[45]

THE CRANES OF WAKA-NO-URA, *in the Province of Kii. The gauffrage of the white feathers does not occur in later editions. A notable print.*

[46]

CHERRY-BLOSSOM TIME *at Kajiko-Yama, in the Province of Inaba. The blue water dotted with green islets, and the large pine and cherry tree (blossoms done in gauffrage) in the foreground make this one of the most pleasing prints of this series. Fine condition.*



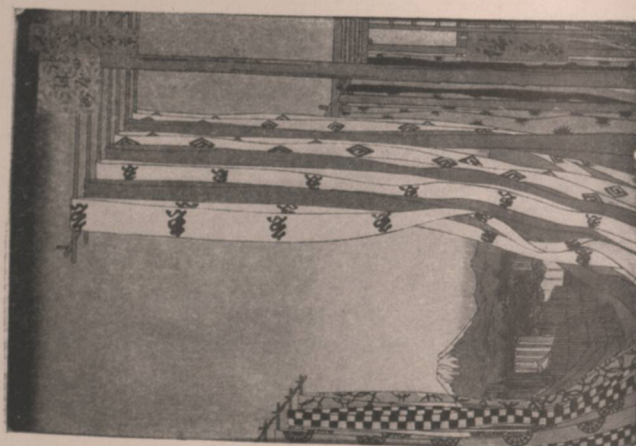
HIROSHIGE



[NUMBER 47]



[NUMBER 59]



[NUMBER 50]

[47]

THE HARUNA TEMPLE *in Winter. One of the most beautiful snow scenes of the master. A flawless impression.*

[ILLUSTRATED PLATE III]

[48]

THE HURRICANE AT YAMABUSHI-DANI *in the Province of Miasaku. A heavy, wind-driven rain is sweeping across the river. A traveller on the river bank in the foreground has lost his hat. A splendid impression of this forceful, celebrated print.*

[49]

THE WHIRLPOOL OF THE AWA *with huge waves dashing between the rocks. A bold design. Very fine impression in perfect condition.*

FROM THE MEISHO YEDO HYAKKEI (HUNDRED VIEWS OF YEDO).

FULL SIZED UPRIGHT PRINTS, CONTAINING SOME OF HIROSHIGE'S BEST COMPOSITIONS. GOOD IMPRESSIONS OF THIS SERIES ARE SCARCE.

[50]

THE DYERS YARD (*Kanda Koyamachi*) *Long strips of blue and white cloth in varied designs are hanging on poles to dry. Mt. Fuji in the distance. Flawless impression.*

[ILLUSTRATED PLATE III]

[51]

THE EAGLE *Near the snow-covered Susaki plain of Fukagawa a great eagle is swooping down on a tub floating in the sea. A bold decorative design, justly famous.*

[52]

MOONLIGHT AT TSUKUDA *A view under Yeitai Bridge, of which a pillar is seen on the left, hiding two fishing boats with torches. Note the reflections of the flares, omitted in later editions.*

[53]

THE OLD TEMPLE SITE AT SUNA-MURA *Only the Torii is seen among the blooming cherry trees. Beyond the reedy marsh the sea with sailboats. A rare print of great beauty.*

[54]

CROSSING THE SUMIDA RIVER *near the Ommaya embankment. The atmosphere of the early morning is admirably rendered. It is considered one of Hiroshige's great achievements.*

[55]

DAYBREAK AT THE YOSHIWARA *Through the great gate people are returning.*

[56]

THE TEMPLE GARDEN *Across the blue lake a view of pine trees and distant mountains.*

[57]

DRYING CLOTH AT HATSUNE NO BABA *Long strips of cloth are drying between the willow trees. A fire tower in the background.*

[58]

BIKUNI BRIDGE IN WINTER *A seller of saké is crossing the bridge. On the right the stone wall of the castle, on the left a sign announcing the sale of boar meat. A fine impression.*

[59]

Very fine
GHOST FOXES (*Kitsunebi*) the "Will-o-Wisp" assembling on New Year's Eve under the Eno Trees of Oji. The star-lit sky is a deep blue. One of Hiroshige's most celebrated prints, in excellent condition.

[ILLUSTRATED PLATE III]

FROM THE "36 VIEWS OF YEDO" SERIES

[60]

A SUDDEN SHOWER at *Hiro Koji*. *Two girls with umbrellas are plodding through the rain. Vivid coloring.*

[61]

A WINTER SCENE at the Temple of Yushima. *Heavy snow is falling. The tone of the dark winter sky is particularly effective.*

FROM THE "TOTO MEISHO" SERIES

Large horizontal prints

[62]

MAPLE TREES AT KAIANJI *In the foreground tea-houses, people, maple and pine trees. At the foot of the hill the deep blue sea. A perfect impression.*

[63]

CHERRY-BLOSSOM TIME AT ASUKAGAWA *The cherry-blossoms done in deep pink with gaufrage.*

[64]

A NOBLEMAN WITH HIS RETINUE *on the way to the Temple of Shiba.*

[65]

BIRD'S-EYE VIEW OF YEDO *from Matsuchiyama, with Fuji in the distance.*

[66]

THE TEMPLE OF HONGWANYI *in cherry-blossom time. An avenue of cherry trees leads to the Temple in the center.*

[67]

A SPRING PROCESSION *at the Yoshiwara.*

PRINTS FROM OTHER SETS

[68]

THE TEMPLE OF ASAKUSA *A scene from Azuma Bridge. A perfect impression from the "Eight views of the Sumida River" series.*

[69]

FUJI SEEN THROUGH THE MAPLE TREES OF MEGURO *A perfect print from the "36 views of Fuji." (The last work of the master.) A perfect impression in soft tones.*

[70]

FALCON IN A PINE TREE *Lower part of sun disc at right upper corner. A decorative panel. KAKEMONOYE.*

[71]

THE SURVIVAL OF THE FITTEST *Karashishi with young one. According to the Japanese tradition the Shishi (the legendary lion) tested the vitality of their young by throwing them from the top of a cliff. Large peonies are growing on the rock. A rare KAKEMONOYE.*

[72]

FALCON ON SNOW-COVERED PINE TREE *seen against the grey winter sky. KAKEMONOYE.*

[73]

CRANE IN PINE TREE *seen against the red disc of the sun, his young in the nest. KAKEMONOYE.*

[74]

WOMEN TRAVELLING ON THE BEACH OF FUTAMI *The sacred rocks, known as "Husband and Wife Rocks," are decorated with straw-ropes. A decorative design. TRIP-TYCH.*

HOKUBA

[75]

SWALLOWS AND PEONIES *The petals of the white peony are done in gauffrage. SURIMONO.*

HOKUSAI

[76]

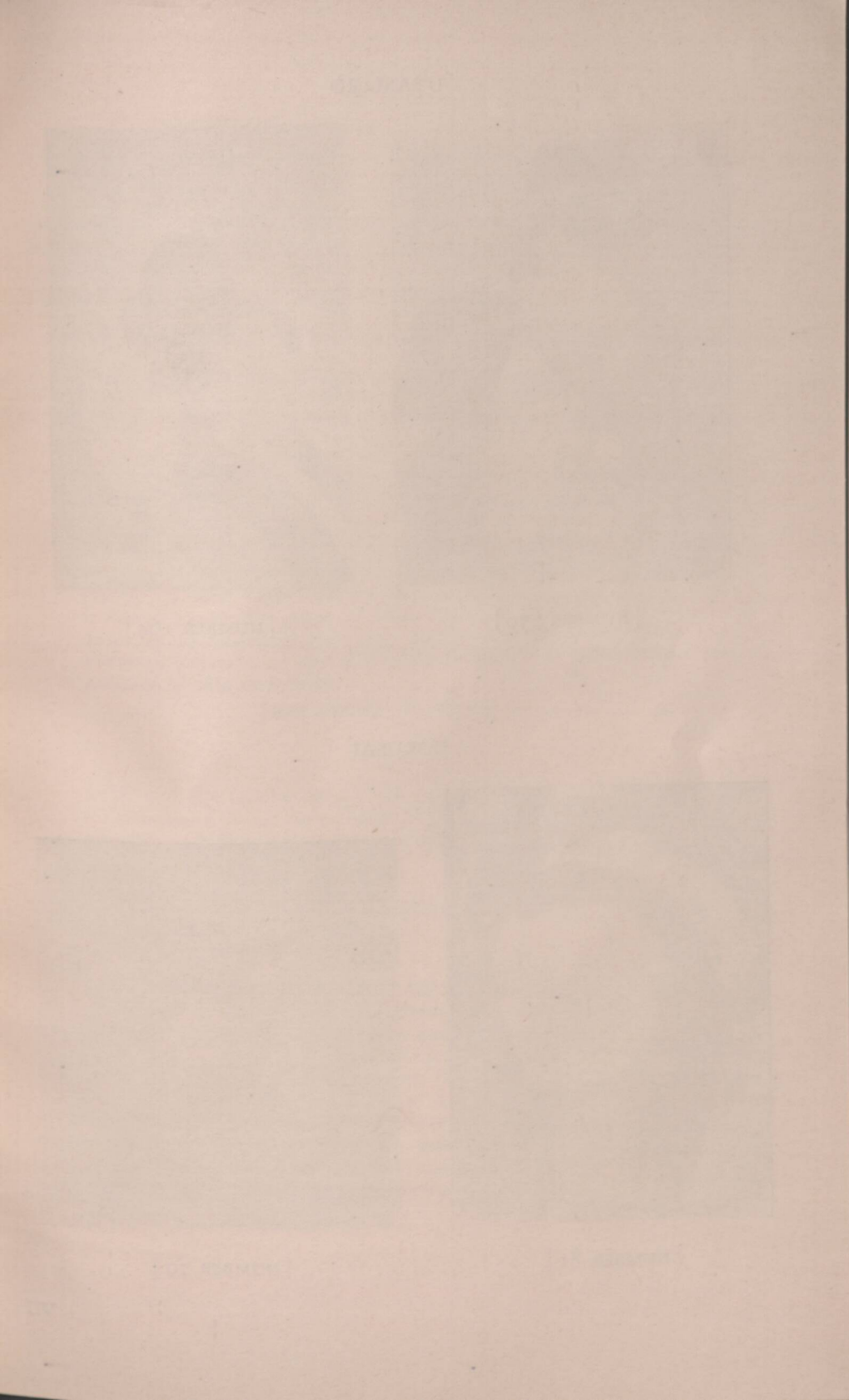
A DANCER *in rich robes is performing on the balcony of a palace. A court attendant is looking on, while from behind the bamboo blinds the prince is supposed to be watching the dance. In perfect condition. No signature.*

[77]

PLEASURE BOAT ON THE SUMIDA *The boat bearing the name Sumida Maru, is decorated with lanterns. No signature.*

[78]

A GUST OF WIND *at Ejiri. The well known print from the "36 views of Fuji" series. It is considered one of the most forceful and decorative designs of this impressionistic group. Margins trimmed.*



UTAMARO



[NUMBER 159]



[NUMBER 164]

HOKUSAI



[NUMBER 81]



[NUMBER 79]

[79]

A CHINESE LANDSCAPE Under a high bridge, spanning the rocky river banks, is seen the full moon, a fishing village and three boats. Note the reflection of the boats in the calm water. A clear impression in beautifully graded tones. First edition of this celebrated print. Paper slightly stained.

[ILLUSTRATED PLATE VII]

[80]

THE SAME, a later printing. The trees done in different tones. Reflection of boats omitted. Paper stained.

[81]

THE PHANTOM LANTERN The first page of the Hyaku Monogatari (A Hundred Tales) of which only five numbers were published. The gruesome nature of these fantastic visions evidently did not appeal to the public, though they must be counted among Hokusai's most important achievements. A torn paper lantern seen against a deep blue sky is hanging over the grave of Oiwa (who had been beaten to death by her husband) and seems suddenly to assume the pale distorted features of the murdered woman. A perfect impression of this rare print.

[ILLUSTRATED PLATE VII]

[82]

THE SEVEN GODS OF LUCK in their treasure boat, the "Takarabune." A rare Pillar Print with Hokusai's early signature. "Shunro." Paper slightly damaged.

KIYONAGA

[83]

SCENE FROM THE 7TH ACT OF THE CHUSHINGURA, the drama of the Forty-Seven Ronin. It represents the famous scene in which Yuranosuke has received Lady Kaoyo's letter which the spy Kodayu, hidden under the veranda, is stealthily reading, while Okaru on the balcony above is trying to do the same with the aid of a mirror. (See also Nos. 84, 93, 94, 134.) It has been the curious notion of the artist to represent the male rôles by women, and the beautiful Okaru by a man. A perfect impression of excellent coloring. A print much sought after by collectors. PILLAR PRINT.

ho
Ants

[84]

A DIFFERENT VERSION OF THE SAME SUBJECT
Here Yuranosuke is shown as he appears in the play, and
only the spy is represented as a woman. PILLAR PRINT.

[85]

YOUNG WOMAN with broad hat. A servant is tying her
sandals. Faded colors. PILLAR PRINT.

[86]

YOUNG WOMAN AND MORNING GLORIES Standing
on a veranda she is admiring the flowers. A good impression
in well-preserved colors. PILLAR PRINT.

[87]

GIRL IN BLACK HOOD walking on a windy day under
wistaria vines. A spirited presentation of movement. Good
impression. Gaufrage. PILLAR PRINT.

[ILLUSTRATED FRONTISPIECE]

KOITSU

[88]

ON NEW YEAR'S DAY an old man is receiving a cup from
his grandson from which to drink "Toso." Beside him is
a hibachi and some New Year's refreshments. Gaufrage,
silver and gold. SURIMONO.

KORIUSAI

[89]

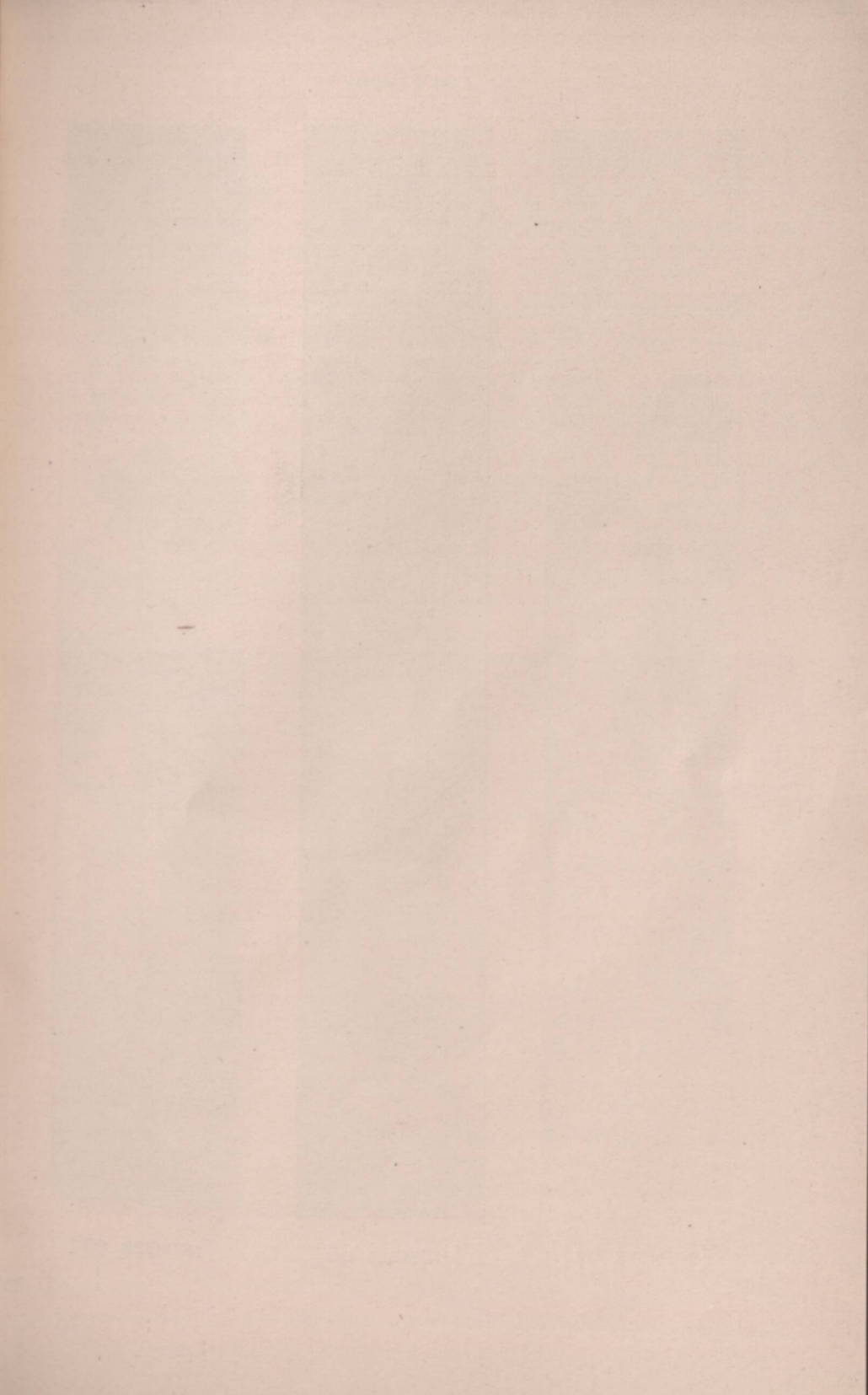
TWO GIRLS ON A BALCONY from which is seen Awazu,
one of the eight beautiful views of Omi province. Gaufrage.
From the "Ryakku Omi Hakkei." Small size.

[90]

GIRL WITH LANTERN watching the shadow-silhouettes
of people in the next room. An unusual subject in charming
colors. PILLAR PRINT.

[91]

A YOUNG GIRL ON THE VERANDA is surprised by a
sudden storm. At her feet a dog is playing. Night sky.
Soft coloring. Gaufrage. PILLAR PRINT.





[NUMBER 97]



[NUMBER 96]



[NUMBER 99]

[92]

THE TREASURE SHIP "TAKARABUNE" with the Seven Lucky Gods. Overhead flies a crane, the emblem of happiness and longevity. PILLAR PRINT.

[93]

A SCENE FROM THE SEVENTH ACT OF THE CHUSHINGURA Yuranosuke is reading Lady Kaoyo's letter. His favorite Okaru is trying to read the letter with the aid of a small mirror, while the spy Kudayu is represented by a huge toad. (See also Nos. 83, 84, 94, 134.) The original colors are excellently preserved. PILLAR PRINT.

[94]

A DIFFERENT VERSION OF THE SAME SCENE Yuranosuke is looking up toward the girl on the balcony. The spy is an old man with a stubble beard. A decorative arrangement in vivid colors. PILLAR PRINT.

[95]

THE DREAM An Oiran has fallen asleep at her desk. Above is pictured her dream in which she is embraced by an insolent lover, while a maid-servant turns around in surprise. Gaufrage. A fine impression in beautifully preserved colors. PILLAR PRINT.

[96]

FROM THE SAME DREAM SERIES The girl's face and hand are partly visible through a transparent fan. In her dream she is shown letting herself down from a tree over the garden wall into the arms of her waiting lover. Gaufrage. A perfect impression.

[ILLUSTRATED PLATE IV]

[97]

TWO KOMUSO (begging minstrels) holding a flute and large rush hats. The pattern of the white robe is done in beautiful gaufrage. Excellent condition. PILLAR PRINT.

[ILLUSTRATED PLATE IV]

[98]

A DIFFERENT VERSION OF THE SAME SUBJECT Faint gaufrage. PILLAR PRINT.

[99]

late
impression
THE ORIAN NIOTERU *accompanied by her Kamuro. A charming composition in black, white, tan and pink. A crisp impression in fine condition.*

[ILLUSTRATED PLATE IV]

[100]

SHOKI, THE DEMON-QUELLER *A forceful composition in black. PILLAR PRINT.*

KUNIMASA

[101]

PARTY OF NOBLE LADIES *crossing the River Oi. Mt. Fuji in the background. An animated scene of unusual interest. TRIPTYCH.*

KUNISADA

[102]

CHERRY BLOSSOM SEASON *Young women in a garden. Delicate coloring. Gaufrage.*

[103]

A GROUP OF AWABI DIVERS ON THE ROCKS. *One has just jumped into the sea, and is swimming under water. Gaufrage.*

[104]

A WOMAN WEARING A FANTASTIC COSTUME *with the crest of the silver crane. She has a long sword and a fan. Gaufrage. SURIMONO.*

[105]

YOUNG GIRL *in butterfly robes is holding a doll. A cat is playing at her feet. Gaufrage. KAKEMONOYE.*

[106]

OIRAN *with enormous headdress tying her obi. A very decorative panel. KAKEMONOYE.*

[107]

AFTER THE BATH *A young woman in a kimono decorated with swallow design, is returning home. KAKEMONOYE.*

[108]

THREE FAMOUS COURT LADIES, *the Empress Komio, Soto-ori and the mother of Michitsune. An unusual print.*
KAKEMONOYE.

KUNIYOSHI

[109]

THE POETESS CHIYO, *composing the famous sonnet of the "Morning Glory."* KAKEMONOYE.

MASUNOBU

[110]

TWO GIRLS AT A PICNIC *playing with monkeys which are reaching down from a flowering cherry tree. A tent in the background. The figures are drawn with extraordinary grace and charm. A good impression with colors well preserved. Only ten prints of this master who was one of Harunobu's most important pupils, are known.* PILLAR PRINT.

[ILLUSTRATED, FRONTISPIECE]

RYUSAI

[111]

AN OIRAN WRITING A LETTER *Silver embossing.*
SURIMONO.

SHINSAI

[112]

STILL LIFE *Plum blossoms, a package of edible seaweed, a bag, portable inkstand, etc. Gold and silver embossing. In flawless condition. Signed.* SURIMONO.

[113]

EARLY SPRING *Two ladies preceded by a little girl carrying a box, are walking under plum trees near the shore. A simple composition full of charm.* SURIMONO.

SHUNCHO

[114]

AT THE FISH MARKET *A woman whose kimono is tied with a pink Obi is buying a fish from a man squatting before a low chopping block. Perfect impression.* PILLAR PRINT.

[115]

*For
condition*
LOOKING AT FIRE-FLIES *A woman covering her chin with her fan is gazing upward. Her boy attendant carries a folded umbrella. Pale colors. Paper slightly damaged.* PILLAR PRINT.

[ILLUSTRATED PLATE V]

[116]

*Rather
in*
ON A RAINY DAY *A woman with a broad hat stands at the foot of a stone Torii, her kimono being blown by the wind. A strong composition in splendid colors.* PILLAR PRINT.

[ILLUSTRATED PLATE V]

SHUNKO

[117]

AN ACTOR representing a Samurai. *Good coloring. Worm-holes. Small upright print.*

[118]

PARTY OF TRAVELLERS *at the famous Futami Rocks, near Ise.*

[119]

Wounded
GIRL SERVING TEA *A very graceful composition by a rare artist. Good impression.* PILLAR PRINT.

SHUNMAN

[120]

AN OIRAN LISTENING TO A SAMURAI *Printed on heavy crepe-like paper. Flawless condition. This and the following four numbers are exceptionally fine examples of perfect printing.*

[121]

A SAMURAI DANCING *to the tune of a Samisen played by an Oiran. From the same series. Perfect impression.* SURIMONO.

[122]

AN OIRAN WITH A SAMURAI *who is cutting a daikon on a low chopping block. From the same series. Perfect impression.* Shunman. SURIMONO.

[ILLUSTRATED PLATE VI]

TSUKIMARO



[NUMBER 155]

TOYOKUNI I



[NUMBER 142]

SHUNCHO

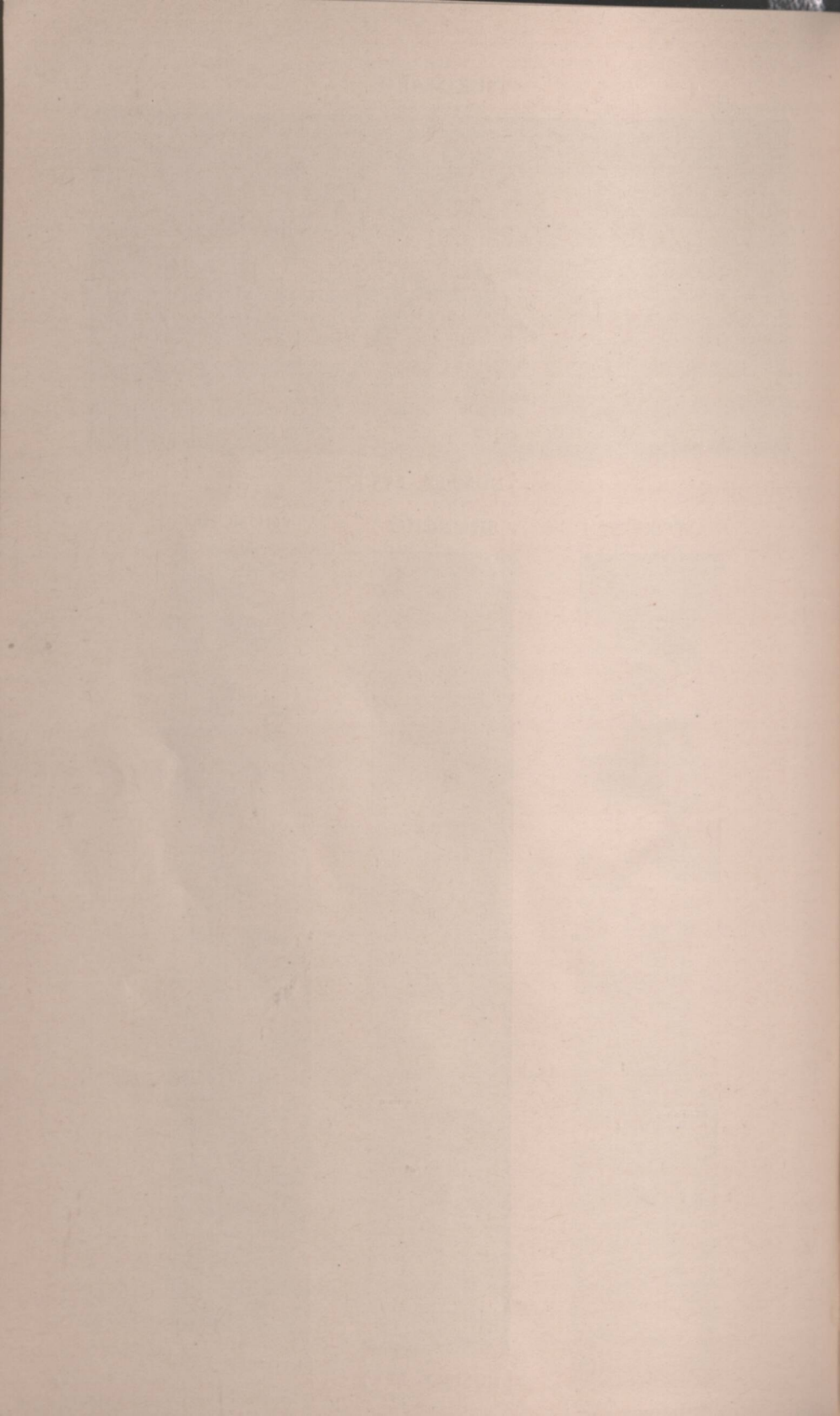


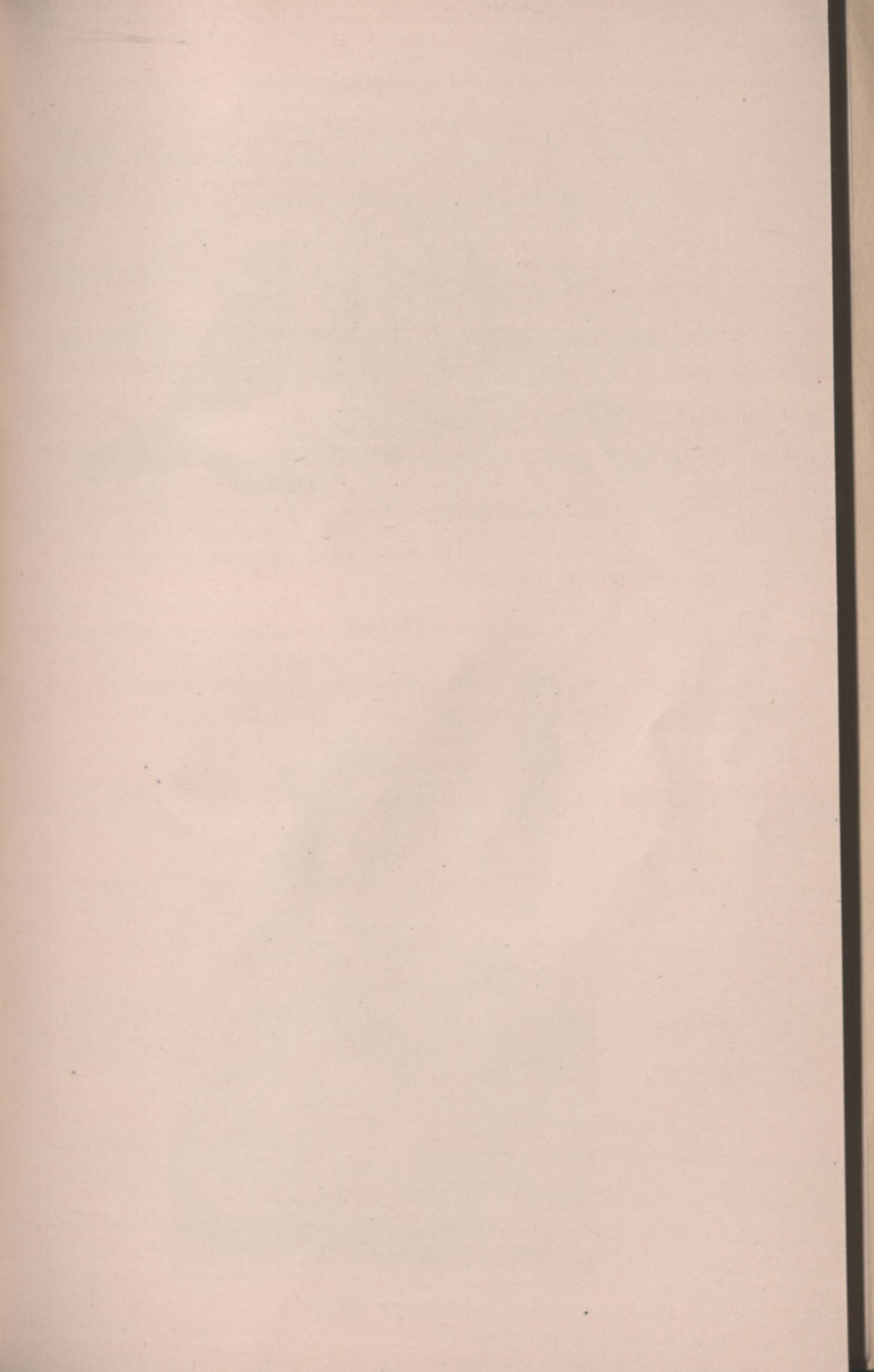
[NUMBER 115]

SHUNCHO



[NUMBER 116]





SHUNMAN



[NUMBER 122]

YEIZAN



[NUMBER 185]

[123]

STILL LIFE *Three kinds of cherry candy (Sakura-ame) The ground of the paper is tinted in a warm grey, the candy in white gaufrage. Signed with Shunman's seal. SURIMONO.*

[124]

THE WHITE HARE OF INABA *An illustration from a fairy story. A white hare attired in a kimono is smoking a pipe and is being ferried across the river in a boat. The water in heavy Gaufrage, the sky in gold. A perfect example of best class of SURIMONO. Signed with Shunman's seal.*

SHUNSEN

[125]

THE EMBLEMS OF LONGEVITY *Cranes, Tortoise, bamboo, pine and plum trees. The plumage of the cranes and the water done in gaufrage.*

[126]

GEISHA GIRL *taking a Samisen from its case. Her companion is looking over a screen.*

SHUNSHO

[127]

ACTOR REPRESENTING A WARRIOR *He is brandishing a sword. A clear impression.*

[128]

TERRIBLE COMBAT IN THE RAIN *between Tsuna and a demon. Paper imperfect.*

[129]

THE SEVEN SAGES REPRESENTED BY SEVEN WOMEN OF THE YOSHIWARA *Pale green, rose, violet and yellow tones. A perfect impression with gaufrage. Slightly browned.*

[130]

A KOMUSO (begging minstrel) *carrying a flute and a large rush hat. A woman is talking to him. No signature. PILLAR PRINT.* 20

SHUNTEI

[131]

A FEMALE WOOD CUTTER, pipe in hand, is sitting on a bundle of faggots, looking at a deer. Silver embossing. Blue border. SURIMONO.

SHUNYEI

[132]

KINTARO *The Legendary forest child of enormous strength, in a bout with the famous wrestler Ozato-Yama. Paper stained.*

SHUNZAN

[133]

AT THE ASAKUSA TEMPLE *A group of ladies of high rank in front of a Niwo Statue. Kiyonaga Types. A valuable print by a rare artist. Good impression.*

TOYOHARU

[134]

76 A SCENE FROM THE CHUSHINGURA the drama of the 47 Ronin. *The old spy is dreaming that he is reading Yuranosuke's letter, while Okaru on the balcony is trying to read the letter with the aid of a mirror. (See also Nos. 83, 84, 93, 94.) Excellent coloring. Perfect condition.*

[ILLUSTRATED PLATE VIII]

[135]

AN ARCHERY CONTEST *The outside gallery of the San-jin-San Yudo Temple in Yedo being used for target shooting. European perspective, which Toyoharu had learned from Dutch engravings.*

TOYOHIRO

[136]

SMALL FIGURE OF DAIKOKU *on a lacquer stand in front of plum blossoms. Slightly stained. SURIMONO.*



[NUMBER 178]

UTAMARO



[NUMBER 169]

TOYOHARU

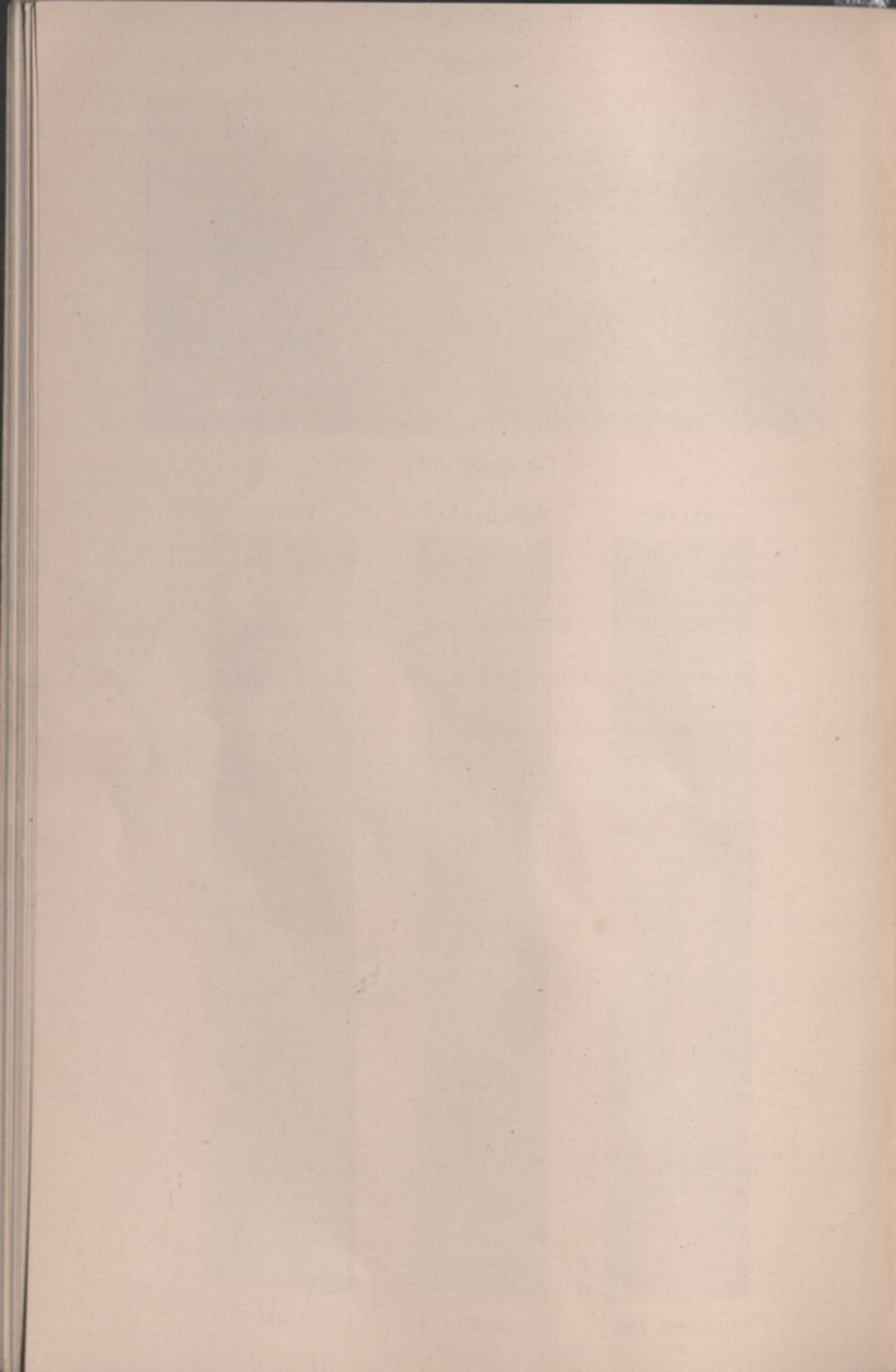


[NUMBER 134]

YEISHI



[NUMBER 180]



TOYOKUNI I

[137]

THREE ACTORS *admiring wistaria. Excellent black.*

[138]

A SAMURAI, *holding a nobleman's hat (Kammuri). A winter scene.*

[139]

TWO ACTORS FENCING *They are dressed as women. An unusual design.*

[140]

TWO WOMEN ON A BALCONY *attired in loose yukata. Three coolies in the background. It is a moonlight night.*

[141]

SHISOKA WATCHING TATANOBU *who is about to dance. One of the artist's earliest* PILLAR PRINTS.

[142]

GIRL READING LETTER *Her lover is looking out of the window above her. Beautiful lines and delicate colors distinguish this fine* PILLAR PRINT.

[ILLUSTRATED PLATE V]

[143]

UNDER CHERRY BLOSSOMS *Three Oiran attired in gorgeous kimono are promenading, each accompanied by two Kamuro. Gaufrage. An important example of Toyokuni's Triptychs.*

TOYOKUNI II

Since quite a number of Toyokuni's successors signed their prints with the master's name, it is difficult to differentiate them with certainty. So as to avoid confusion, all prints signed Toyokuni, which cannot be definitely assigned to Toyokuni the first have been placed here under Toyokuni II.

[144]

IN FRONT OF A SHOP *a woman in a checkered kimono is seated, a man standing beside her. No signature. PILLAR PRINT.*

[145]

A GIRL PLAYING THE SAMISEN, in a white robe with black obi.

[146]

A COURT LADY standing on a balcony. The cherry-trees are done in gaufrage.

[147]

A SAMURAI seated under pine-tree. Night scene. A very unusual color-scheme.

[148]

PRINCE GENJI AND HIS FAVORITE She is carrying his sword. Gaufrage.

[149]

A DAIMIO'S MAID showing the way at night to her mistress.

[150]

SCENE FROM THE PLAY DOJOJI Kiyohime (attired in gorgeous robes), who was in love with the Holy Monk Anchin of the Monastery of Dojoji, is approaching the Temple gate. A bell hangs high on the right. Cherry trees in bloom. Signed on the left Toyokuni, on the right Kuninaga. Large oblong SURIMONO.

[151]

FIREWORKS ON THE SUMIDA RIVER The Ryogoku Bridge, thronged with people, stands out luminous against the night sky. The river is filled with pleasure boats. A print of good coloring in fair condition. TRIPTYCH.

[152]

(A and B)

PRINCE GENJI and the beautiful Fujitsubo in a garden in which enormous peonies are blooming. Two Triptychs from the same series (Genji Monogatari). An interesting example of the later florid phase of Ukiyo Art.

[153]

SUMMER DIVERSIONS From a pleasure boat actors and Geisha are watching the antics of swimmers and divers. TRIPTYCH.

TOYOMARU

[154]

KINTARO the legendary forest child, presenting a rabbit made of snow to a woman kneeling in front of the house. Plum blossoms in the background. Gaufrage. SURIMONO.

TSUKIMARO

[155]

FILIAL PIETY A scene from the play *Shirai-Shi*, in which the two sisters Shinobu and Miyagino revenge the death of their father who was murdered by Danshichi. A good impression. TRIPTYCH.

[ILLUSTRATED PLATE V]

UTAMARO

[156]

TWO OIRAN Asana (holding a small insect cage) and Chozan.

[157]

TWO GEISHA GIRLS attired for the *Nikawa* dance. Delicate tones of pink, green and lavender. (Paper slightly damaged.)

[158]

A YOUNG MOTHER HOLDING BABY IN HER ARMS
From the series entitled "*Meisho fūkei bijin jūni sō*" (Twelve faces of beautiful women compared with views of famous landscapes). The title is written on a half-unrolled *Maki-mono*. A good impression of excellent coloring. Only two other copies of this print are known.

[159]

TWO OIRAN Hitomoto and Banki. The orange of the kimono on the left is oxydized, resulting in a charming harmony of colors.

[ILLUSTRATED PLATE VIII]

[160]

THREE WOMEN one with a book tied to her head (to imitate a nobleman's hat), one with a pipe in her hand, the other one with a *Samisen*, are preparing to sing. In the silver clouds above a poem. In fair condition.

[161]

A NOBLEMAN HOLDING A FALCON on his wrist is accompanied by a page who is carrying his sword. They are going to hunt on Fuji plains. A small picture of Fuji in a square in upper left hand corner. Fine impression.

[162]

THE LOVERS YUGIRI AND IZAYEMON whose tragic fate forms the subject of a famous drama. She is helping him to put on the haori, while he is tying his obi. Fair condition.

[163]

FROM "THE SIX TAMA RIVERS" A woman beating cloth with a mallet in a mortar-like tub. In front, a woman is smoking, seated in a charmingly nonchalant attitude. Impressions of the original edition are exceedingly scarce.

[164]

THE MASSEUR A print from the series entitled: "Kyokun oya no megane" (Education through the parents' spectacles). The title is written inside of a large pair of spectacles in the right upper corner. Only a few prints of this series are known. A blind man is massaging (the official profession of the blind is that of masseur) the back of a young woman attired in a checkered kimono. A perfect impression of excellent color.

[ILLUSTRATED PLATE VII]

[165]

FIVE HORSES An early black and white print.

[166]

FROM THE SERIES "Occupations of well-brought-up girls." A girl holding a mirror about to blacken her eyebrows. Gaufrage.

[167]

SCENE ON THE SUMIDA RIVER In the foreground a fisherman is hauling in a net, while three women are looking on. Over a high bridge many people are passing; a huge wrestler is particularly noticeable. The center sheet of a rare Triptych.

[168]

A SUMMER EVENING representing a night festival on the river. A woman leaning out from a boat is rinsing a Saké cup in the river. Paper stained. The left sheet of a celebrated Triptych.

[169]

A GEISHA AND HER ATTENDANT *carrying umbrella and Samisen Box. It is raining. From the Ukiyo Hakkei (Eight views of "Every Day Life"). One of Utamaro's most charming* PILLAR PRINTS. *Carte*
fun

[ILLUSTRATED PLATE VIII]

[170]

THE SHOGUN HIDEYOSHI SURROUNDED BY BEAUTIFUL WOMEN *the famous print which resulted in Utamaro's imprisonment. Its publication in 1804 aroused the anger of the then reigning Tokugawa Shogun (who probably considered it a satirical allusion to his own mode of living) to such a degree, that he ordered the artist put into prison and the print-blocks destroyed. This copy preserves hardly anything of the original gorgeous coloring, but in spite of its defective condition will be of interest to collectors.* TRIPTYCH.

YEIRI

[171]

A FAMILY SCENE *A young mother is looking over her shoulder toward her husband, who is bidding goodby to the baby. Yellow background. An excellent example of a rare artist.*

YEISEN

[172]

THE WRITING LESSON *A boy seated before a low desk is being taught to write, his sister guiding the brush.*

[173]

GEISHA ON A WINDY DAY *passing the fish market.*

[174]

AT THE TEMPLE *A mother is taking her child to the temple on a festival day of the "Rat Year." Gaufrage and silver embossing.* SURIMONO.

[175]

GEISHA GIRL *reading a letter. Gay coloring.* KAKEMONOYE.

[176]

A GIRL IN A FLOWERED ROBE *raising a green curtain, stands on the veranda.* KAKEMONOYE.

[177]

A YOUNG WOMAN CARRYING BATTLEDORE AND SHUTTLECOCK *She is wearing a green kimono richly embroidered with chrysanthemum. No signature.* KAKEMONOYE.

[178]

A PROCESSION OF A PRINCESS, *with attendants bearing spears, standards, etc., is crossing over the Riogoku bridge, under which many boats are passing. A very decorative composition of unusual coloring.* TRIPTYCH.

[ILLUSTRATED PLATE VIII]

YEISHI

[179]

A SUMMER EVENING *Three ladies in a boat. Faces slightly rubbed. Well preserved colors. Part of a triptych.*

[180]

20 THE FAMOUS BEAUTY HANA-OJI (*Flower-Fan*) *from the Ogi-ya House, dressed in a pink and lavender robe, and tan-colored obi, walking under wistaria. Good condition. A notable* PILLAR PRINT.

[ILLUSTRATED PLATE VIII]

[181]

20 THE ELOPEMENT *Two lovers holding hands. His right is resting on his sword. The pattern of the kimono in gauffrage. Rice fields in the distance. Very good condition.* PILLAR PRINT.

YEISHIN

[182]

ON A BALCONY *a young woman is holding a string tied around the neck of a little dog, which is carried in the arms of the man below. A PILLAR PRINT by a rare artist.*

YEISHO

[183]

TWO WOMEN ON A BALCONY *They are attired in Summer kimonos. Soft coloring. Good impression. Yeisho's work is very rare.* PILLAR PRINT.

*Pon
ifumi*

YEIZAN

The prints bearing the signature of Yeizan vary so widely in composition and color, that it seems impossible to attribute them to the same artist. Commonplace and vulgar designs, characteristic of the extreme decadence of the Ukiyoe School, which are signed Yeizan, are not included here.

[184]

GETTING READY FOR THE BATH *A woman putting on a yukata, about to take a bath. Awazu Castle on Lake Biwa in the background.*

[185]

MATSUMURA COMPOSING A VERSE *She holds paper and a brush. Excellent spacing of black. Fine impression.*

[ILLUSTRATED PLATE VI]

[186]

STILL LIFE *A teapot and three cups on a black lacquer tray. Chopsticks on a round tray. Cakes in a deep dish with paper. Admirably printed.* SURIMONO.

[187]

TWO OIRAN SEATED IN A ROOM *The background is formed by the sliding doors with a large picture of Fuji in green. An unusual composition.*

[188]

THE OIRAN HATSUSE *with her attendant. Pink cherry-blossoms at the top. A clear impression in strong colors.*

[189]

GIRL ARRANGING HER HAIR *Morning glories at the top. Margin trimmed.*

[190]

THE ACTOR BANDO ZEGIO *as Yama-Uba, the Goblin Woman. Strong coloring. An unusually crisp impression.*

[191]

GEISHA GIRL *in blue robes walking under cherry tree.*
Unusual coloring.

[192]

TWO GIRLS AT A PICNIC *in cherry-blossom time. A*
charming composition in soft colors. Stained.

[193]

LITTLE GIRL SERVING SAKÉ TO HER MISTRESS.
Soft coloring.

[194]

GIRL ADMIRING WISTARIA *Black kimono with broad*
obi in lavender and green. Very harmonious coloring.

[195]

THE OIRAN YUGIRI *thinking of her lover Izayemon, whose*
portrait is shown in the mirror. Gaufrage.

[196]

YOUNG GIRL WITH DOLL *In gorgeous kimono of pink*
and green. Stained.

[197]

A PRINCESS IN HER NORIMONO (*Palanquin*) *is being*
carried across the Oi River. Part of a triptych.

[198]

THE LOVERS *Oshichi and Kichisaburo. Large Heads.*
PILLAR PRINT.

[199]

SMALL GIRL DELIVERING LETTER *from her mistress*
to a Komuso. PILLAR PRINT.

[200]

TWO LOVERS *Komurasaki and Gompachi. Green, red and*
black. PILLAR PRINT.

[201]

THE SAME SUBJECT *in blue and black tones. PILLAR*
PRINT.

[202]

THE SAME SUBJECT *A similar composition in different*
colors. PILLAR PRINT.

[203]

A WOMAN IN A GREEN KIMONO *and grey underdress, with elaborate obi, is carrying a lantern. Her head is covered with a white cloth. A very decorative panel.* KAKEMONOYE.

[204]

A GIRL IN GREEN KIMONO *with pink obi, holding her cat. The green is of a most unusual tone.* KAKEMONOYE.

[205]

A SAMURAI CARRYING FALCON *on his wrist. Subdued coloring.* KAKEMONOYE.

[206]

A YOUNG WOMAN *in a kimono of particularly attractive coloring with large black Obi. Very decorative.* KAKEMONOYE.

[207]

THREE FAMOUS OIRAN, *Takigawa, Tsukioka and Segawa, on a balcony in cherry-blossom time.* TRIPTYCH.

[208]

THE FOX GAME *Three Geisha are playing Kitsune Ken (The Fox Forfeit Game), in which one of the players personifies the hunter, the other (with hands raised) the fox, and the third the head-man of the village; the players must move their hands appropriately and in the right sequence. On the paper shutters in the background the silhouettes of Geisha and other guests. This print, considered Yeizan's masterpiece, is different in color from other copies known, and evidently represents the final color scheme decided on by the artist. A perfect impression.* TRIPTYCH.

[209]

A GARDEN OF A YOSHIWARA HOUSE *at night. In the foreground guests are being entertained by Geisha girls. The animated silhouettes of many merry-makers, outlined against the illuminated "shoji," form an amusing background. Gaufrage.* TRIPTYCH.

[210]

A PARTY OF NOBLE LADIES *playing a game. From the right a lady carrying a dish with cakes enters. A little boy kneeling in front of a checker-like board looks up at her in a puzzled manner. Flowering plum trees seen through the open Shoji. Admirably composed.* TRIPTYCH.

YOSHIHARU

[211]

A POETESS *A plum tree in the background. Subdued coloring. Signed Yoshiharu, formerly Yuba. SURIMONO.*

YOSHITORA

[212]

AN OIRAN *in multi-colored robes. A striking example of the decadent tendency of the later Ukiyo artists. KAKEMONOYE.*

